

EGYPTIAN ORNAMENT.

11. Capital from the unfinished hypæthral Temple in the Island of Philæ. Roman period, B.C. 140. Composed of the Papyrus Plant in three stages of growth, and arranged in three tiers: the first composed of four full-blown and four large expanding Papyri; the second tier, of eight smaller expanding flowers; and the third tier, of sixteen buds: making in all a bundle of thirty-two plants. The stem of each plant may be traced, by the size and colour of its stalk, down to the horizontal bands or fasciæ. See Plate IV. Nos. 5, 6, 12.
12. Capital from the Temple at Koom-Ombos. The full-grown Papyrus surrounded by various flowers.
13. Capital from the principal Temple, Philæ. Representing two tiers of the Papyrus, in three stages of growth. The first tier composed of eight plants, four full-blown and four expanding; the second tier composed of eight buds: making sixteen plants. In this capital the circular form is not disturbed, as in No. 11.
14. Capital from the unfinished hypæthral Temple, Philæ. Composed of three tiers of the Papyrus Plant in three stages of growth. The first tier has eight full-blown and eight expanding plants; the second tier, sixteen expanding flowers; and the third tier, thirty-two buds of the Papyrus: in all, sixty-four plants. The stem of each plant is distinguished by its size and colour, and continued down to the horizontal bands which bind them together round the shaft.
16. Capital from the Portico of Edfu, B.C. 145. Represents the Palm-tree, with nine branches, or faces. The horizontal fasciæ of the Palm-tree Capital differ from the fasciæ of all the other capitals, inasmuch as there is always a pendent loop.

PLATE VI*.

4. Capital from a Temple in the Oasis of Thebes. Representing a collection of Aquatic Plants, with triangular Stalks tied round a single full-blown Papyrus.
5. Capital from the Portico of Edfu, B.C. 145, of similar structure to No. 4.
6. Capital from the principal Temple in the Island of Philæ, B.C. 106. The full-blown Papyrus surrounded by the same flower in various stages of growth.
7. Capital from a Temple in the Oasis of Thebes.
8. Capital from the Colonnade of the Island of Philæ. Representing sixteen Lotus Flowers bound together in three tiers. Shown in elevation.
9. The Capital No. 8 seen in Perspective.
10. Capital from a Temple in the Oasis of Thebes. Representing eight Lotus Flowers bound together in two tiers.
15. Capital from the unfinished hypæthral Temple, Philæ. Composed of the Papyrus in two stages of growth, arranged in three tiers. The first composed of four full-blown and four expanding flowers; the second tier, of eight smaller, full-blown; and the third tier, of sixteen, still smaller.
17. Capital of the Græco-Egyptian form, but of the Roman period. Very remarkable, as showing the Egyptian and Greek elements combined, viz. the Papyrus in two stages of growth, with the Acanthus leaf and the tendrils of the Honeysuckle.

PLATE VII.

1. Ornament on the top of the Walls of a Tomb at Beni-hassan.
 2. Ditto ditto.
 3. Ditto, from Karnac, Thebes.
 4. Ditto, from Gournah, Thebes.
 5. Ditto, from Sakhara.
 6. Decoration of the Torus moulding of some of the early Tombs in the neighbourhood of the Pyramids of Giza.
 7. } From a wooden Sarcophagus.
 8. }
 9. }
 10. From the Tombs, El Kab.
 11. From the Tombs, Beni-hassan.
 12. From the Tombs, Gournah.
 13. Ditto.
 14. Ditto.
 15. From a Necklace.
 16. From the Wall of a Tomb, Gournah, immediately under the Ceiling.
 17. } Portions of a Necklace.
 18. }
 19. }
 20. From the Wall of a Tomb.
 21. From a Necklace.
 22. From the upper part of the Wall of a Tomb, Sakhara.
 23. Ditto, at Thebes.
 24. From a Necklace.
 25. From the Wall of a Tomb, Gournah.
 26. From a Sarcophagus.
 27. From the Wall of a Tomb.
 28. From a Sarcophagus.
 29. From the upper part of a Picture.
 30. Arrangement of Lines from dados.
 31. From a Sarcophagus in the Louvre.
 32. From the Wall of a Tomb, Gournah, representing the Lotus, in plan as well as in elevation.
 33. From a Ceiling at Medinet Haboo.
 34. Arrangement of Lines from dados, in Tombs.
- Nos. 1-5, 10, 11, always occur on vertical surfaces, and on the upper part of the walls of tombs and temples. Nos. 7-9, 12, 14, 18, 20, are all derived from the same elements, viz. the lotus in a pendent position, with a bunch of grapes intervening. This very constant Egyptian ornament in some of its forms so much resembles the Greek moulding, usually termed the egg-and-tongue, or egg-and-dart moulding, that we can hardly doubt that the Greek moulding, was derived from this source. Nos. 13, 15, 24, 32, exhibit another element of Egyptian ornamentation derived from the separated leaves of the Lotus.

EGYPTIAN ORNAMENT.

PLATE VIII.

The whole of the Ornaments on this Plate are from Mummy-cases in the British Museum and the Louvre, and, like those of the last Plate, are mostly composed of the Lotus-flower and single leaves of the same plant. In No. 2, above the Lotus-leaves, is a white ornament on a black ground, very common in the tombs, suggested

by the interwoven strands of a rope; and in No. 7 we have the chequered pattern, one of the earliest ornaments, evidently derived from the weaving together of different-coloured strands. In the lower part of No. 18 we have another very common ornament, derived from feathers.

PLATE IX.

The Ornaments on this Plate are taken from Paintings on Tombs in various parts of Egypt, from original Drawings. They are chiefly patterns that could be produced by the loom, and a single glance will show that this is doubtless the origin of most of them.

1-8 are representations of Mats on which the kings stand. They were evidently formed of interwoven straws of different colours. The transition from this state to the formation of patterns, such as 9-12, 17-19, 21, would be very rapid, and they are most probably only repro-

ductions of woven articles of daily use. Nos. 9 and 10 may have suggested the fret to the Greeks, unless they arrived at it themselves by a similar process. 20 is from a Ceiling of a Tomb at Gournah. It represents the Trellis-work of a Garden Walk, covered with a Vine. It is by no means an uncommon ornament for the curved ceilings of small tombs, and usually occupies the whole ceiling of each excavation at the period of the nineteenth dynasty. 21-23 are derived from Mummy-cases in the Louvre, of a late period.

PLATE X.

- 1-5. From Mummy-cases in the Louvre, of a late period. Geometrical arrangements of the single Lotus-leaf.
6. From a Tomb at Thebes. Each circle is formed of four Lotus-flowers and four Buds, the intermediate star probably intended for four Lotus-leaves.
7. From a Tomb at Thebes.

8, 9. From a Mummy-case. 10-24 are from Ceilings of Tombs in various parts of Egypt. In Nos. 10, 13-16, 18-23, are various examples of an ornament representing the unwinding of a pile of rope, which may have given the first suggestion of the volute. In No. 24 the continuous blue line is evidently from the same type.

PLATE XI.

- 1, 4, 6, 7, are from Tombs at Thebes, and are further examples of the Rope Ornament given in the last Plate. Nos. 2 and 3 are varieties of arrangements of Stars, very common on the ceilings both of tombs and temples. No. 2 is formed on squares, No. 3 on equilateral triangles.
9. From a Mummy-case.
10. From the Embroidery on a King's Robe.
- 11-16 are varieties of Borders from Paintings in Tombs.
17. From the Dress of a Figure in one of the Royal Tombs of Biban el Moluk. It represents the Scales of the Armour worn by the Heroes and Gods of Egypt.
- 18-20 are similar, and most probably were suggested by the feathers of birds.

21. Ornament on the Dress of the god Amun, from Aboosimbel.
22. From a Fragment in the Louvre.
23. Dado from the Tomb of Ramses, Biban el Moluk, probably representing, in diagram, a Papyrus-grove, as it occupies a similar position to those dados of a later period which were formed of buds and flowers of the papyrus.
24. From a very ancient Tomb at Giza, opened by Dr. Lepsius. The upper part represents the usual Egyptian torus; the lower portion is from the dado of the same tomb, and shows that the practice of imitating grained woods in painting is of the highest antiquity.